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ABSTRACT

This booklet contains a description of Reading Improvement Through the Arts, a prototype program funded by the Elementary Secondary Education Act Title I that was developed and implemented in the state of New York. The Reading Improvement Through the Arts (RITA) program is described as an alternative way to reach previously unreachable pupils. The booklet reports that where the approach has been implemented, the arts, in all forms, have proven to be powerful motivational and methodological devices that result in strong gains in basic communication skills for the pupils who participated in the programs. Sections in the booklet provide an overview of the program; discuss identifying an acceptable student population; state the essential outline for instructional and supportive activities; discuss frequency of instruction, participant/staff ratio, and individual pupil program records; list instructional, supervisory, and support services staff obligations, and program objectives and evaluation design; and discuss staff training, needs assessment, dissemination of information, budgeting, planning/grants, and relevant publications. (HKM)

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READING IMPROVEMENT THROUGH THE ARTS

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CONTENTS

iv. Foreword

v. Acknowledgements

1 Reading Improvement Through the Arts: An Overview

2 RITA: In the Classroom

4 ESEA TITLE I Funding for RITA Programs

5 Identifying an Acceptable Student Population

6 Stating the Essential Nature of the Program

6 Outlining Instructional and Supportive Activities

7 • Brief Overview

7 • Frequency of Instruction

7 • Participant/Staff Ratio for Instruction

7 • Individual Pupil Program Records

7 • Staff: Instructional

8 • Staff: Supervisory

8 • Staff: Support Services

9 Program Objectives and Evaluation Design

13 Staff Training

14 Needs Assessment

15 Dissemination of Information

16 Budgeting a RITA Program

18 Planning Grants

18 Relevant Publications

18 Overview

FOREWORD

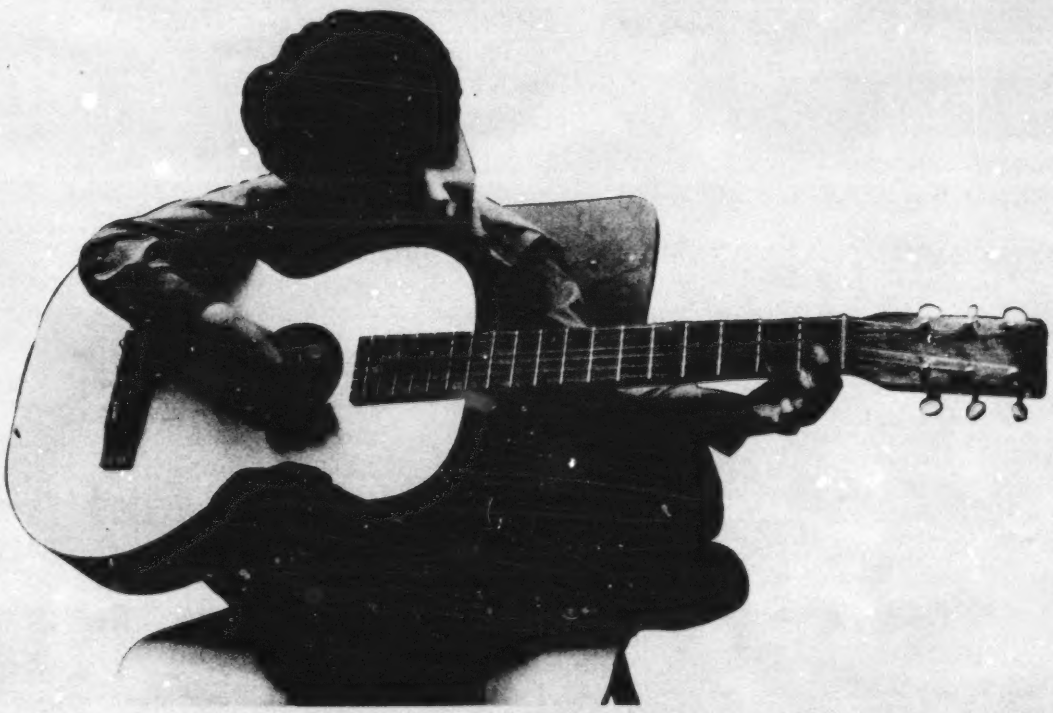
Since its original passage in 1965, Title I of the Elementary and Secondary Education Act has had as one of its primary goals the increase of basic skills competencies. First among these basic skills are those related to human communication; that is, reading, writing and speaking.

During the 13 years of its existence, Title I has made significant progress toward the attainment of its aims. Large numbers of eligible pupils have received Title I funded services in the areas of reading and mathematics and have made considerable gains which, evaluations demonstrate, they would not have made without the benefit of such programs. Yet, in the face of these advances, there remains a population of youngsters in our schools whose achievement levels fall far below what might normally be expected. These are the pupils for whom the "traditional" supplementary reading program does not seem to be functional. It is to the needs of this group that this publication is addressed.

Where the approach has been implemented, the arts, in all forms, have proven to be powerful motivational and methodological devices which result in strong gains in basic communications skills for the pupils who participated in the programs. The teaching of reading, writing, and oral language through the arts is a fresh and exciting new way to reach underachieving children who have failed to respond to more ordinary methods.

Contained in this booklet is a description of a prototype Reading Improvement Through the Arts program with instructions on how to put the program in place in your school district. It is a Title I, ESEA approvable project under current Statutes, Regulations, and Policies. We encourage you to consider this avenue both as an alternative way to reach heretofore unreachable pupils and as a possible method of improving still further those gains which have already been made.

For further information, contact the appropriate Regional Office of the Division of Federal Education Opportunity Programs (Title I, ESEA) or the Division of Humanities and Arts Education, New York State Education Department.



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The Division of Humanities and Arts Education has been involved in developing the Reading Improvement Through the Arts concept since 1966, first with Project Excite Potential (P.E.P.), which was for urban children with learning problems. This program was held at Skidmore College in Saratoga Springs during the summers of 1967, 1968 and 1969. The evaluation of the project produced confidence in the project designers, one of whom was Vivienne Anderson, presently Associate Commissioner for Instructional Services, that the arts could improve reading and other communication skills. In the summer of 1970, ten school districts across the State developed their own summer projects to further develop the concept. In the fall of 1973, the late John Quatraro, a member of the Bureau of Music Education, and Robert L. Reals, Associate, Bureau of Visual Arts and Humanities Education, organized a consortium of districts that were beginning to develop their own forms of the program. They were: Community School District #6, New York City, which developed the Cloister's Learning Through the Arts Program at the Cloister's Museum, a branch of the Metropolitan Museum of Art, New York, New York; Community School District #12, Bronx; Community School District #16, Brooklyn; New York City Board of Education, working with the Solomon R. Guggenheim Museum, which developed the Learning to Read Through the Arts Program; Rochester City School District, which developed Mediaction Center Program; Niagara Falls City Schools, which developed the Partners in Arts and Reading; Freeport Public Schools; North Syracuse City School District and Hudson Falls Central Schools. Dr. Mauritz Johnson, Professor, State University of New York at Albany, assisted this consortium in evaluating the project, and provided us with the RITA acronym. The following people should be acknowledged for their significant contribution to developing the RITA concept:

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- Charles J. Trupia, Chief, Bureau of Music and Performing Arts Education, State Education Department, Albany
- Elton Warren, Supervisor of Music, Community School District 12, Bronx
- Linda Wilson, RITA Teacher, Niagara Falls City Schools, Niagara Falls

This document was compiled by John Lidstone, Acting Dean of Teacher Education, Queens College of the City University of New York. It is, to a great extent, a compilation of excerpts from written materials which were developed from the projects that have made Reading Improvement Through the Arts such an effective project in the State of New York. This is especially true in the case of the Learning to Read Through the Arts project under the direction of Bernadette O'Brien. Particular use was made of works produced by her and by the Niagara Falls group. We hope that this publication is helpful to its readers. Further questions can be directed to the Division of Humanities and Arts Education of the New York State Education Department, Albany, New York 12234

READING IMPROVEMENT THROUGH THE ARTS: AN OVERVIEW

Important new evidence garnered from the measured effectiveness of innovative programs here in New York State and elsewhere indicates that children with low reading ability show marked improvement when involved in arts-centered reading instruction. Children in the Title I Childrens Program: Learning to Read Through the Arts - Office of Funded Programs, New York City Board of Education (associated with the Solomon R. Guggenheim Museum, Staten Island Children's Museum, The Queens Museum), for example, all reading from two to five years below grade level exceeded or equalled the amount of growth expected of normal readers upon completion of a five month arts-related curriculum. The number of sixth graders reading at or above grade level at the Eastgate School, Columbus, Ohio, where one-third of the pupils are from welfare famlies, increased 600% during the first year the school introduced an arts-centered program. Similar successes have been reported in other arts-reading centers such as the "Partners" project in Niagara Falls and Rochester's "Mediaction" program. In fact, the number of successful projects has reached the point where prototypes may now be established and planning for new programs can benefit from the many examples of effective curriculum for all age groups that now exist.

While each program has its own identity and even though one program may emphasize the role of the arts or its approach to reading differently from that of another, it is obvious that all successful arts-related reading projects have certain characteristics in common:

1) The ratio of students per teacher is kept low.
   on the primary level - 7 per teacher
   on the intermediate level - 15 per teacher
   on the secondary level - 20 per teacher
2) There is a high level of competency in both arts and reading faculties.
3) The integrity of the arts program is maintained, an arts activity is never abbreviated to make time for extra reading; the fact that children should enjoy creative and aesthetic experiences for their own sake is taken for granted.
4) Combined arts/reading activities have internal consistency and are truly integrated.
5) Time is scheduled for small-group and individualized reading instruction.
6) Time and facilities are available for related reading.
7) Each child is identified as to reading strengths and weaknesses, arts preferences, etc. and is scheduled to receive maximum benefit from the program.
8) There is a continuous evaluation of the program and the curriculum is flexible enough to allow for adjustment when needed.

When all the facts are considered, there is every reason to believe that reading and the arts are, indeed, natural partners. Reading, as a skill, is not an end in itself as is each of the arts. When students participate in an arts-related reading program they move as Bernadette O'Brien, Citywide Coordinator of the New York City Board of Education's Title I Learning to Read Through Arts Program, associated with the Guggenheim Museum, says "from the concrete (the arts) to the abstract (reading)." Arts activities give the student a reason to read, to learn more about something in which he or she has found a new enthusiasm. Effective programs have lively arts components and meaningful bridges between reading and the arts so that the "why" and the "how" of reading are always active complements. Perceptually, the arts and reading have much in common, too, so that developing such visual perceptual skills as "visual synthesis," "visual analysis" and "scanning in the

arts area automatically strengthens, as Dr. Robert Saunders points out, parallel skills in reading. Of all the curricular areas, the arts lend themselves most readily to individualization and are the most open-ended, so that they function as the most positive kind of support in efforts to improve the reading skills of children whose lack of ability can be the result of one or more of any number of reasons. In planning a program for the improvement of reading through the arts all these factors must be kept in mind.

Sylvia Corwin, director of a pilot program, Reading Improvement Through Art, in nine New York City high schools, suggests, in the program's Curriculum Guide, six areas that must be considered in planning an arts-related reading improvement program in secondary schools:

1) Project description: an overview of what form the program will take and what will happen within it

2) Target population: how many students of what category (limit the range of reading scores) will be helped by the program

3) Major objectives: what will happen to the reading and comprehension abilities of the students involved

4) Activities to achieve objectives: a full description of the methodology and learning experiences planned for the program

5) Design for Teacher Preparation: provision for collaboration and curriculum evaluation

6) Evaluation Strategy: procedures planned to measure the effectiveness of the program in terms of an increase in students' reading ability, positive attitudes towards her/himself and her/his art product and self-evaluation by teachers of their classroom performance

RITA: IN THE CLASSROOM

The concept of improving reading skills through an arts-related program is a creative approach to an old problem. The methodology and activities stem from good classroom practice. The "bridge" that connects the reading and the arts skills results in effective teaching in reading-improvement-through-the-arts projects, and is documented in the bibliography. (See evaluation report function number 09 - 63604, Board of Education of the City of New York, 110 Livingston Street, Brooklyn, New York 11201). To encourage participation in RITA (Reading Improvement Through the Arts) programming, a description follows of how an agency or district can supply the necessary information to satisfy each step of an application for funds. The details of a program can differ greatly from the composite program presented, of course. The faculty could consist of two arts specialists plus a reading specialist; the arts offering could be confined to film and video, and so on. Whatever the format, the same basic approach must be taken, however, to establish the value of the proposed program.

Every art project has key words which, when given heightened emphasis because of the child's satisfying involvement with process and material, have a much wider reading significance than their significance in the activity. 'Over,' 'under,' 'through' would be key words in weaving, for example. 'Shape,' organize,' 'repeat' in design. Activities in the secondary grades might make use of even more complex words; 'parallel,' 'contour,' 'composition.' Such words can be emphasized by the teacher both in isolation and in context while an activity is in progress, so that they readily become active elements in the child's general reading vocabulary. In relation to this, Bernadette O'Brien outlines an effective procedure in "Reading Improvement Through Art" in which she advocates the use of student journals to make "reading and art function reciprocally as partners in learning." The Society for Visual Education, 1345 Diversey Parkway, Chicago, Illinois 60614, distributes several filmstrip series that emphasize reading through art by allowing children to discover for themselves the steps in an art activity by reading descriptive captions. Dance, drama, film, music, of course all offer the teacher similar opportunities to make reading vocabulary meaningful and reading purposeful through arts activity.

Art activities developed for Reading Readiness by the Niagara Falls RITA team are:

BODY AWARENESS

A child is center of his own world, and sees everything in relation to himself. These projects clarify and reinforce the students' concepts of their physical selves, plus their relationship to the world around them. Both of these concepts are vital to their psychological development, which, in turn, is essential to reading readiness.

Body Tracing
You will need large sheets or a wide roll of paper (brown wrapping paper is fine), pencils or crayons, and paint. Have the children work in pairs. One child lies on the paper while the other traces the outline of his body. Each then paints or crayons in his/her body, with features, clothes, etc. The children like to hang their "bodies" on the wall, or seat them in chairs.

Body Puzzle
To make a variation of above, use heavier paper, such as tagboard. Cut the completed "body" up into a jigsaw puzzle sturdy enough for repeated use. Begin with a few large pieces. As child becomes more competent, cut it into smaller pieces to make the puzzle more challenging.

FINE MOTOR CONTROL

Fine motor control, a part of most art lessons, helps the child to write with more control. As he progresses in this skill, he benefits from learning through repetitive experience. Following are just a few of the multitude of activities which develop and reinforce this skill. Sorting, which is another significant activity in the development of fine motor control, is described in the next section.

Clay Projects
Have children make coil pots, pinch pots, slap pots with texture, and animals, jewelry.

Simple Sewing Projects
Have children make bean bags, felt dolls,burlap pillows, sock puppets.

String or Yarn Drawings
Have children "squiggle" a pattern in white glue on a sheet of paper, then press string or yarn into the glue pattern. This is a type of tracing which also develops eye refinement. Use either colored paper or colored string.

Tiny Sketches
Have children draw with fine point pens on small pieces of paper, for practice in working small with detail.

Paper Folding or Weaving
Have children weave placemats as designs. Introduce origami, Japanese paper folding.

DISCRIMINATION OF COLOR, SIZE AND SHAPE

These skills, of course, are basic to developing the ability to discern differences and similarities in letters and words. Sorting, one of the most effective activities, also develops eye-hand coordination, and fine motor control.

Sorting for Color
Collect beads of different colors, and have children sort them by color into egg cartons, ice cube trays, etc.

Sorting for Texture
Collect samples of different textures--burlap, velvet, flat knits, etc.--and glue them to cards, one sample to each. Children can divide the cards into categories such as soft, hard, rough, smooth.

Sorting for Opposites
Collect stones. Pupils can separate them into sets of opposite characteristics, such as sharp, smooth; large, small; light, dark.

Sorting for Size
Fill identical bottles to different levels with water or sand. Have children match same levels.

Other suggestions from Niagara Falls:

"Before a child can begin to read, he or she must have become proficient in a multiplicity of skills, difficulty in any one of which can create for the child a seemingly insurmountable block to learning. 'The student' (for example) must have learned to discriminate shape and size in

order to discern differences and similarities in letters and words...must be able to distinguish differences in sounds so that when he recognizes letters (sound-symbols) he can relate them to his language, the spoken word. ...In addition, he must approach reading with a healthy sense of self in relation to the world around him and the self confidence concomitant to that sense."

Here are some examples of art activities that Niagara Falls recommends as effective in developing reading readiness through (1) "reinforcing the students' concepts of their physical selves... (2) learning about the world through the senses...(3) developing both gross and fine motor control.' (4) developing spatial relationships between the child and his physical environment."

Texture Rubbing (learning about the world through the senses)
Have the child place a sheet of paper on a textured surface, such as cement, tile, frosted glass, or a radiator, then rub the paper with the flat side of a crayon. Children may try several and compare the patterns which emerge.

Group Weaving (developing gross motor control)
Have a large warp with varied materials available. Children may weave at the times and with the materials of their choice. This becomes an informal group project, with any student who wishes contributing to it.

In high schools, art and reading personnel collaborate to supplement, extend and reinforce ninth and tenth grade problem-readers' language and reading experiences during their regular art class. Only studio and craft activities that demand a sophisticated level of aesthetic and manipulative competence are used. These are paired with specific skill-building exercises in reading, i.e. word identification, comprehension, study and speed skills. For instance, if the reading teacher schedules a class lesson in context clues, to build comprehension skills, the related art activity might be cartooning.

It should also be remembered that activities which develop manipulative skills, such as some of those listed above, should not be seen as ends in themselves but as a means for encouraging pupils to express their innermost thoughts and ideas. As young people feel comfortable with color, line, form, shape, texture, sound, and movement, teachers can then provide them with opportunities to bring form to their imaginations through all the arts areas such as movement/dance, dramatic arts, film/media, sound/music and the visual arts. Such activities further enrich the learning process with a more complete realm of communications skills.

ESEA TITLE I FUNDING FOR RITA PROGRAMS

As reading is one of its three program priorities under Title I--the "Elementary and Secondary Education Act" of 1965, popularly referred to as "ESEA," with its emphasis on compensatory education, it provides a means by which a school district can finance a Reading Improvement Through the Arts program. If such funding is anticipated, however, the objectives, curriculum design and financial structure of the envisioned program along with detailed facts about its clientele, need to be: (1) carefully documented and (2) shown to conform to ESEA Title I regulations.

While Title I mandates do not interfere with creative curriculum building, they do demand clear, concise information about the essential elements of a proposed program and its expected outcomes.

The State Education Department's manual "Instructions to Accompany Application for Grant," obtainable from the Division of Federal Education Opportunity Programs (Title I) ESEA, State Education Department, Albany, New York contains not only invaluable instructions for obtaining Title I funds, but copies of all forms and documents necessary to complete an application. Much of the material appearing here is excerpted from this comprehensive and invaluable publication.

Applicants for Title I funding are expected to enumerate certain school and district statistics and, in addition, to comment in detail on the following aspects of the proposed RITA project:

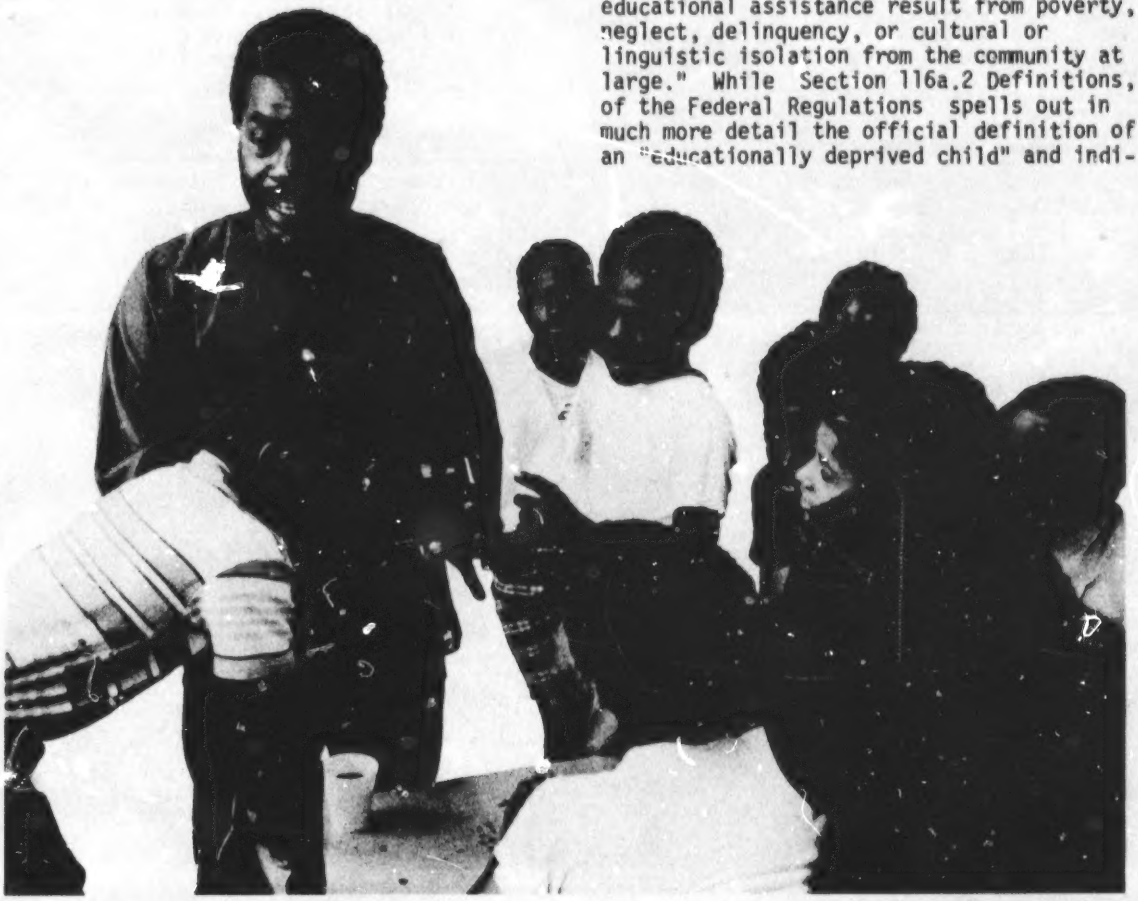
- Student population
- Essential nature of the program - in a brief abstract
- Instructional and supportive activities

- ○ Project staff
- ○ Program objectives and evaluation design
- ○ Staff training
- ○ Needs Assessment
- ○ Dissemination of budget information concerning:
  - faculty salaries ○
  - professional and paraprofessional services ○
  - inservice training ○
  - supplies and equipment ○
  - indirect costs ○
  - planning expenses ○

While providing so much information may seem to add up to a formidable task, following the step-by-step procedures of the "Instructions to Accompany Application for Grant" manual and using the easy-to-follow forms contained in it reduces what, at first, appears to be a very demanding chore to an extremely manageable one.

Identifying an Acceptable Student Population

For a school or district to avail itself of Title I funds under the Elementary and Secondary Education Act, the students who will participate in its RITA program must fall within one or more of the categories for which such funds are earmarked. Funding is available under the Act for "educationally deprived children," which Title I regulations define as: "...those children who have need for special educational assistance in order that their level of educational attainment may be raised to that appropriate for children of their age. The term includes children who are handicapped or whose needs for such special educational assistance result from poverty, neglect, delinquency, or cultural or linguistic isolation from the community at large." While Section 116a.2 Definitions, of the Federal Regulations spells out in much more detail the official definition of an "educationally deprived child" and indi-



cates very specifically the conditions that allow a school district to be funded for Title I RITA financing, it can be generally assumed that each child is at least one year below grade level in reading although, more than often, special tests or unusual circumstances will identify others who will benefit from the program and so may be legally included.

Stating the Essential Nature of the Program

Once the existence of a legitimate student population that could benefit from a RITA program has been established, describing the essentials of such a program in precise terms is the key to obtaining Title I funding. A school district seeking funding is requested to provide program information in two ways; through "descriptors" and an "abstract."

Descriptors are nationwide ERIC terms which enable electronic searches of Title I, ESEA, and other program files of project descriptions. Such searches are available to local districts to help them plan programs. The descriptors of a program are a highly condensed list of its constituent elements. Here are the descriptors of a recently funded RITA project:

> EDUCATIONALLY DISADVANTAGED. Reading Instruction, Diagnostic Teaching, Individualized Instruction, Interdisciplinary Approach, Small Group Instruction, Teacher Developed Materials, Advisory Committees, Consultants, Field Trips, Inservice Education, Parental Involvement.

An abstract, on the other hand, is a more developed but still brief summary of a projected Title I ESEA program. Official instructions on how to prepare an abstract read:

> "BE PRECISE. Include information about pupil needs, grade levels and number of participants, objectives, activities, costs, staffing, frequency and duration of pupil contact and any unusual features."

Here is a sample abstract; in this case, a composite of several, each of which resulted in Title I funding:*

Four[illegible]dred fifty Title I eligible pupils in grades [illegible] who are deficient two or more years in rea[illegible]ng will be involved in a highly individualized and intensive reading program. Two-hundred twenty-five will participate in a reading/arts curriculum at a suitably equipped facility, located centrally in the school district, for 16 weeks in the fall term, the other 225 in the spring. In both sessions, the children will attend the center for three 4-hour periods each week. The children will receive direct reading instruction for 45 minutes each time they attend the program. One-hundred thirty-five minutes will be spent in reading-oriented arts workshops where they will participate in dance-movement, music, puppetry, painting, drawing, crafts, clay modelling, design activities, film making and drama. The remaining 60 minutes will be devoted to small group or individualized reading instruction, related reading, preparation for special art events and the events themselves. Reading skills will be directly related to the arts. Diagnostic pre/post tests will be used. Staff: 1 coordinator, 5 reading specialists, 10 arts education specialists, 5 paraprofessionals, 1 social worker, 1 part-time secretary. All reading and arts faculty will be qualified as specialists by degree and certification. Cultural resources of the community will be utilized. Transportation to and from the center and for field trips will be provided by the school district. Pre-service and in-service training for the staff will take place weekly as will program/student assessment meetings. Parent involvement will be integral to the program. A total budget of $322,500 is calculated to cover the costs of the program.

Outlining Instructional and Supportive Activities

Title I guidelines demand that local districts applying for funds describe RITA programs in a brief and concise manner. They suggest that "it is neither necessary or desirable to present an overly long activity description. It is only necessary that the pertinent information is present and understandable." Below is an example, once again a composite of the descriptions of several successful projects, of how a program outline can be organized to satisfy Title I regulations.

*Title I Children's Program: Learning to Read Through Arts

1 (a) Brief Overview

450 Title I eligible children, approximately 50 from each of 9 schools, will attend the RITA center for 12 hours per week divided into instructional periods of 4 hours each on 3 separate days, 1:00 to 5:00 p.m. 225 of these pupils will be enrolled in a 16-week fall term and the other 225 in a 16-week spring term. Groups of no more than 15 will comprise workshops in dance-movement, music, puppetry, painting, drawing, crafts, modelling in clay, design activities, film making and drama. The child's own creativity will become a teaching tool used by the team of reading and arts education specialists as a motivating device. Confidence will be heightened as the children (all from grades 4 through 6) seek to communicate ideas through the arts and language. Reading and arts skills, individual to each child, will be taught and designed to reinforce one another. Similar groups will work with reading specialists in an intensive, remedial reading program with content directly related to art workshop experiences. The direct reading component of the program will involve full group participation, small group (no more than 6 pupils) or individualized teaching and will provide sufficient time for related reading.

(b) Frequency of Instruction

The program is designed to ensure an effective balance between its arts-dominant and reading-dominant components but has been left flexible enough to accommodate individual differences and to allow for participation in reading/arts events. With this in mind, the breakdown of instructional time is:

Arts workshops - 135 minutes, 3 days per week
Reading instruction - 45 minutes, 3 days per week
The remaining 60 minutes per day is set aside for small group and individualized arts-oriented reading instruction, time for related reading, time for children to prepare for special arts events, assemblies and performances.
Total instruction time per week: 720 minutes.

(c) Participant/Staff Ratio for Instruction

Reading-oriented arts workshops:
*1 instructor per 15 pupils in a regular workshop
*1 instructor for fewer than 15 pupils in an auxiliary workshop period when some children are involved in individualized or small group reading instruction

Arts-oriented reading sessions:
*1 instructor per 15 pupils in a regular instructional period
*1 instructor for fewer than 15 pupils for individualized or small group reading instruction when other children are absorbed by auxiliary arts workshops or involved in testing with psychologist.

(d) Individual Pupil Program Records

1) pre/post tests
2) daily records of reading skills taught by reading specialists
3) weekly records of each child's development in the arts workshops
4) children's individualized reading work folders
5) attitudinal and emotional development of each child is documented at weekly staff meetings and a record kept by Center psychologist

2 (a) Staff: Instructional

1) Five reading improvement specialists shall:

a) work the equivalent of 5 full school days for each week of the school year
b) prepare and order materials for both group and individualized instruction
c) meet weekly with coordinator,

*the assistance of paraprofessionals (5) is available to enhance and reinforce instruction.

arts instructors and psychologist to:
1. discuss the reading/arts development of each child
2. plan instructional strategies for groups and individuals
3. assess effectiveness of ongoing curriculum and instruction
4. develop special events in which the whole student body will participate
5. plan an ongoing program of parent education and involvement

d) participate in diagnosis, pre/post testing associated with the priority reading skills each child will attempt to master

e) work directly with children in arts-related reading skills on a group, small group or individualized basis

f) maintain contact and exchange information with appropriate teachers in cooperating schools

g) participate in pre-service and inservice training

h) work toward parent involvement and education

2) Ten arts specialists (dance, dramatic arts, film/media, music, and visual arts) shall:

a) as above
b) plan reading-related arts activities for the groups they will teach and be responsible for ordering and maintaining the supplies and equipment involved
c) meet weekly with coordinator, reading instructors and psychologist to: (as above)
d) take responsibility for:
1. exhibitions, performances and other events involving students' accomplishments
2. maintaining a pleasant and stimulating visual environment
e) work directly with children in reading-related arts activities in regular and auxiliary workshops
f) as above
g) as above
h) as above

(b) Staff: Supervisory

One full-time coordinator shall:

a) supervise and coordinate all reading and arts workshops activities as well as special events
b) supervise and assign duties to all personnel
c) coordinate:
1. planning and executing the curriculum
2. pre/in-service training
3. all aspects of parent involvement
4. relationships between the arts/reading/measurement components of the program
d) attend and, when appropriate, chair all meetings relative to the program
e) perform all administrative duties needed to maintain the program; i.e., payroll, inventory, purchasing, records, legalities
f) establish liaison with the school district and schools directly associated with the project as well as ESEA Title I authorities
g) disseminate:
1. information about the program
2. new insights developed through it in reading improvement and arts education
h) Supervise the selection of children for the program, their registration, attendance and well being

(c) Staff: Supportive Services

1) One developmental psychologist shall:
a) work for the equivalent of 5 full school days for each week of the school year
b) meet weekly with the coordinator and the reading-arts instructional team for the purposes outlined under 2(a) and 1 (c)
c) consult with Center faculty, principals, guidance counselors, classroom

teachers and parents about children with special reading problems
d) set up diagnostic, pre/post testing procedures and train faculty to act as a psychoeducational team to carry them out
e) facilitate referrals and/or appropriate teaching strategies for children found to need individualized remediation
f) initiate and maintain appropriate records and assist in the writing of reports and logs requiring psychological input

2) Five paraprofessionals will:

a) as above
b) attend all meetings involved with pre/inservice training, ongoing program, children with whom they are directly concerned
c) assist faculty in regular and auxiliary workshops, preparation for exhibitions, performances and special events as assigned by the coordinator
d) take responsibility for children on their arrival and departure from the Center and when snacks or refreshments are served
e) see that workshops are kept in good order and that necessary equipment and supplies are on hand

3) One part-time secretary will:

a) work for the three full school days on which children attend the Center
b) type and file all Center correspondence
c) process purchase orders, bills of lading, etc. for supplies, equipment, maintenance
d) answer the telephone and act as receptionist
e) type and duplicate instructional material
f) organize and file logs, records and other materials pertinent to the program
g) be available when necessary to record data and proceedings at meetings and to transcript tapes

PROGRAM OBJECTIVES AND EVALUATION DESIGN

The objectives of a Reading Improvement Through the Arts program and the manner in which it will be determined whether or not these objectives are satisfied is of paramount interest to Title I authorities. Although it is obvious that students in a RITA program benefit in other ways than those immediately associated with improvement in reading skills, applicants for ESEA Title I funding under Public Law 89-10 are limited to statements regarding measureable cognitive achievement in reading in English when describing proposed evaluation designs and indicating anticipated degrees of change in students' reading abilities.

Every Title I project, regardless of instructional activity and/or supportive services, is expected to predict a measure of educational achievement. The ways in which it is proposed that data calculated to reveal such pupil progress is to be collected and then analyzed must be indicated in very explicit terms. It should be noted that most criterion referenced, test based evaluation designs require that the selection-for-treatment test score and the activity pre-test score be obtained from separate test administrations. For those pupils who will participate in activities for more than 60 hours, a norm referenced test is recommended. The fact that evaluation procedures tend to take on a certain credulity when well known instruments such as the California (Reading) Test, the Metropolitan Achievement Test and the Stanford Diagnostic Reading Test are employed is a point worth considering. "Instructions to Accompany Application for Grant" lists a number of such tests and another publication, "The District Evaluator's Handbook of Selected Evaluation Procedures for Categorically Aided Programs Serving Disadvantaged Learners," available through the Division of Evaluation, Bureau of School and Categorical Programs Evaluation, State Education Department, Albany, New York 12234, gives additional information.

Below are illustrations of objectives that meet Title I requisites:

AREA OF BEHAVIORAL CHANGE	DEGREE OF CHANGE	REFERENCE
In Reading Comprehension	The target population will demonstrate achievement beyond expectation ($p \leq .05$) in normal curve equivalent units.	as measured by the Stanford Achievement Test, Advanced Level, Forms A and B.
In Total Reading	75% of the participating target population will demonstrate the mastery of 4 SED objectives that they had failed prior to instruction.	as measured by the McGraw-Hill Prescriptive Reading Inventory criterion referenced, test-levels A-Red, B-Green, and C-Blue.

In summing up its evaluation design, one successfully funded program reported in its Title I document:

> "The evaluation of this program will basically consist of the administration of pre/post tests, reviews, teacher ratings, parent, child and staff surveys, interviews, growth studies and on-site reports."

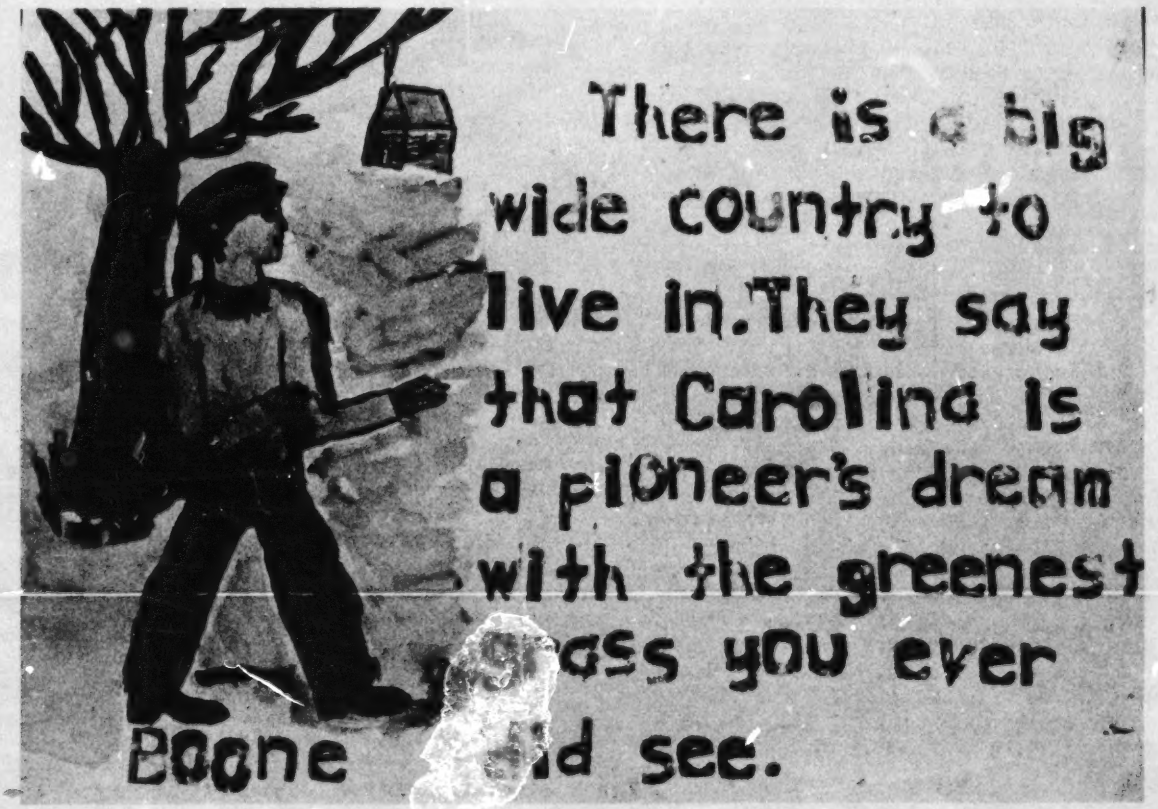
STAFF TRAINING

Pre-service and in-service staff training are mandated components of any Title I funded program. In the case of RITA projects particularly, it is not difficult to see the necessity for program faculty to become at ease with new ways of working, to examine Reading Improvement Through the Arts methodology and to develop as a team philosophic, instructional and operational procedures that match a unique educational situation. Funding regulations require a statement outlining the agenda, frequency, objectives and content of the training sessions planned for the staff of a program along with particulars about their leadership.

The New York City High School project was funded under Titles III & IV-C. The evaluation design varied from the Title I requisites. A full description is available from the Office of Educational Evaluation, New York City Board of Education, 110 Livingston Street, Brooklyn, New York 11201.

For the project outlined on page 4 a staff training schedule might read:

All training sessions will be developed, organized and administered by the program coordinator who has an M.A. in art education and is a doctoral student in curriculum at Teachers College, Columbia University, where her dissertation topic is "Theories of Reading Improvement Through the Arts." She has worked in the dual capacity of art teacher and reading specialist in the school system for the past 10 years and is on leave from that position to direct the project. As all faculty will be qualified by degree and



certification, it will be expected that each member will contribute his or her special expertise to training sessions as will the program's full-time developmental psychologist.

Preservice training for all staff will take place for 3 days, 5 hours (300 minutes) per day in the week preceding the opening of classes. Schedules, organizational procedures, routines, workshop management, evaluation, parent involvement, significance of special events, administrative details, courses of study, and the educational activities of both workshops and reading sessions will be the topics on the agenda.

Inservice training of the instructors of reading through the arts will cover: interpretation of standardized testing and diagnostic inventories, developmental breakdown of reading skills, improvement of reading through the use of multimedia materials (tapes, records, art reproductions, film, filmstrips etc.), overlapping skills in the arts and reading, development of reading prescriptions for children, children's literature (particularly to do with the arts), examination and development of arts workshop activities with potential for the improvement of reading, vocabulary development and the language-experience approach to reading. Arts workshop instructors will explore: gathering data concerning observational and pupil progress reports, developing reading-arts related activities, ways to develop liaison between workshop activities and reading instruction, individualizing arts instruction, improvement of workshop procedures, assessing the value of special events, performances, exhibitions, expanding the aesthetic experience through the use of films, records, tapes, video, art reproductions, using one arts area to strengthen another, arts vocabulary development. Arts and reading instructors will meet together to improve total curriculum, develop mutual courses of study, explore mutually inclusive instructional strategies, help one another understand the objectives and techniques of a specialized area of instruction, and examine ways in which special events can forward the aims of the Center.

The resident developmental psychologist will play an active role in training both as a learner and resource person in all of the above. The paraprofessionals will attend training sessions which will aid them in the better understanding and execution of their responsibilities and when they can bring fresh insights to the consideration of workshop management and curriculum development. There will be one training session of 2 hours (120 minutes) during each of the 30 weeks children attend the Center.

All staff should be qualified by degree and certification to bring expertise and experience to the project. In the week prior to the opening of school, all staff attends three days of training sessions conducted by the Project Demonstrator-Disseminator. Each five-hour session prepares staff to implement RITA classes. For the duration of the Project year, staff attends a weekly one-hour session conducted by the Project Demonstrator-Disseminator or by the local Coordinator. Topics include: learning theory, overlapping visual art/reading skills, standardized testing and diagnostic inventories, developmental breakdown of reading skills, the language experience approach, teacher-made materials, structuring aesthetic and problem-solving activities, teacher self-evaluation procedures, parent counseling, exhibition and supply management.

NEEDS ASSESSMENT

To establish the fact that there are enough pupils in a district sufficiently deficient in reading skills to warrant Title I funding of a reading improvement program, reliable test instruments must be administered and criteria for selection of participants established. Title I instructions suggest 19 published needs assessment tests classified as acceptable, and invite districts to employ other standardized tests than those cited and do not rule out locally developed tests. Full disclosure must be made, however, of: (1) number of children tested at each grade level, (2) test or tests used, (3) criteria for selection, and (4) number of children chosen to be program participants. Suggested criteria, such as "participants scored 18-24 months below grade level using standardized norm referenced achievement test" are provided in the applications and coded to

make completing application forms less complicated.

DISSEMINATION OF INFORMATION

Provisions for the dissemination of information about a Title I program of general interest to the public and particular interest to parents and educators must be included in any application for funding. Dissemination procedures for RITA programs could include annual reports, newsletters, news releases, scholarly articles and publications along with performances, exhibitions, festivals and events which demonstrate the role of the arts in the improvement of reading.

Following is an example of how a district or an agency might outline its plan to disseminate information about the program described on page 11 :

1) A festival of the arts open to the public involving exhibitions, film/media shows, performances and events indicating the role of the arts in improving reading skills will be held at the conclusion of each 16-week session.

2) Letters of invitation to the festival will be sent to parents, school administrators, teachers and other interested parties; news releases will be forwarded to the press, radio and TV stations; posters will be distributed throughout the community.

3) News stories, popular and professional articles about the program will be sent to the press, TV and radio stations, magazines and educational journals. Certain staff meetings will act as clearing houses for such material.

4) A newsletter featuring items about the Center will be distributed twice a session to parents and district schools.

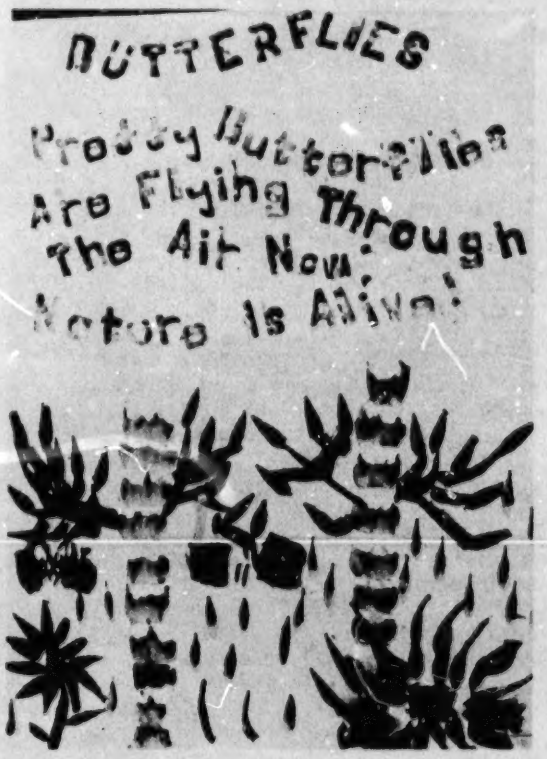
5) The coordinator and professional staff will offer their services as presenters at educational conferences and as participants on radio and television programs.

6) At specified times and by appointment, the Center will welcome visitors.

7) A running record, both written and in the form of photographs, slides, video tapes and films, will be kept of each 16-week session, the contents of which serve both as a program archives and as a resource to be used for possible publications.

8) Conversely, professional staff members will have information regarding other effective RITA programs available to them and such information will be incorporated into the Center's in-service training sessions.

9) A parents' "advisory council" will meet 4 times during each session with the coordinator and appropriate members of the faculty to discuss the program, assist in its implementation, contribute to program and curricular planning and make recommendations.



All printed, illustrative and evaluative materials will be available to the council.*

BUDGETING A RITA PROGRAM

Projecting a budget to cover all the costs of a proposed RITA project stated in terms that satisfy Title I criteria is an exacting and painstaking job. Not only does it take considerable thinking ahead to be sure that financial provisions are adequate to the needs of the envisioned program but careful research and inquiry, too, to ensure that budget figures are practical for the salaries and prices presumed to be current for the year in which the program will be initiated. As in other aspects of proposal writing, it becomes much less complicated when its basic elements are singled out and handled one by one. Planning grants aside, the expenses of a program may be categorized as those to do with:

1) Professional/paraprofessional/ supportive services
2) Operation and maintenance
3) Services for parents
4) Indirect and other costs
5) Equipment and supplies
6) Pre/inservice training

Besides justifying the costs involved in each category, a budget plan must take into account housing, equipment and services that may be available without charge through the school district in which the program will be offered. Taking the hypothetical Title I program outlined on page 4, once again, as an example and using very loose but not unrealistic figures that apply to no particular district, the major budget consideration for such a RITA program, taking into account all the considerations listed above, might look like this:

In this case, the school district is providing free of charge:
a) housing adjusted to the needs of the program
b) heat, electricity, water, telephone
c) custodial and security services
d) reprographic supplies and assistance
e) liability insurance
f) transportation for students

Equipment and supplies at the conclusion of a Title I program revert to the school district

1) Professional/paraprofessional/ supportive services

Coordinator	$ 24,500
5 reading instructors @ $12,000	60,000
10 arts instructors @ $12,000	120,000
1 psychologist	12,000
5 paraprofessionals @ $7,500	37,500
1 parttime secretary	3,500
	$257,500
Employee benefits	
Teacher retirement/insurance	15,000
Employee retirement/insurance	1,000
	$ 16,000
	$273,500

2) Operation/maintenance (largely taken care of by district) $ 1,000

3) Services for parents (mostly connected with parents advisory committee) $ 500

4) Other costs

Festivals, exhibitions	$ 3,500
Dissemination of information, including staff travel	5,000
Rentals--films, video tapes, equipment	5,000
Accompanists	1,000
Miscellaneous	2,500
	$ 14,500

*A districtwide parents advisory council is an integral element in the overall organization of any Title I program. Full details regarding the formation of such a group and the legal responsibilities of a program to the participants' parents is included in "Instructions to Accompany Applications for Grant."

5) Equipment and supplies (see below)	$ 30,000
6) Pre/inservice training (largely self-sufficient because of calibre of staff)	
Consultants	$ 1,500
Library materials	1,500
	$ 3,000
GRAND TOTAL	$322,500

Budgeting for supplies and equipment becomes less speculative and, of course, less costly when a program extends into its second and third years. Planning for an initial year means breaking the curriculum into its constituent parts and matching instructional needs to a practical budget as best one can. Here is an allocation of supplies and equipment to meet the needs of the program described above that does just that:

*a) ARTS (puppetry, painting, drawing, crafts, design, clay):
Supplies:
manila paper
construction paper
newsboard
colored tissue
newsprint
fingerprint paper
Kraft paper
oak tag
tempera paint
fingerpaint
crayons
"cray-pas"
felt nib markers
pencils
cellophane
lumber
nails
"Elmer's glue"
rubber cement
wallpaper paste
"Scotch" tape
masking tape
staples
gummed paper
yarn
"3-M material"
clay
plasticene
linoleum
colored inks
engobes
glazes
water-based printmaking ink
slide holders

Equipment:
brushes
scissors
staplers
1 kiln
2 paper cutters
paint dispensers
kiln furniture
linoleum cutters
brayers
12" rulers
36" rulers
simple tools
35mm projector
3 supply carts

*b) FILM
Supplies:
Super-8 film
video tape
splicing materials
recording tape
Equipment:
8 super-8 cameras
8 splicers
8 editors
2 super-8 projectors
2 projection carts
2 portable screens
(video equipment to be rented or borrowed from school district)

*c) MUSIC
Supplies:
texts, music, charts, tapes, records, cassettes

Equipment:
piano (from district)
tape recorder
record player
simple instruments
cassette player

*d) DANCE-MOVEMENT
Supplies:
records

Equipment:
piano (from district)
record player
hand drum
tumbling mats

*e) DRAMA
Supplies:
Scripts
materials for props, simple costumes
make-up

Equipment:
simple lighting equipment

*f) READING
Supplies:
texts
flash cards
charts
games
supplementary reading material mini-library

g) MEASUREMENT
Supplies:
test materials

h) OFFICE
Supplies:
stationery, postage, routine office supplies
Equipment:
typewriter
filing cabinets
duplicating machine
office furniture

*there will obviously be a fluid exchange of supplies and equipment between areas and a petty cash arrangement for supply needs of the moment

PLANNING GRANTS

Planning a RITA program may be financed through ESEA Title I funds with the amounts involved not appearing in the actual budget projected in the program application. Full details on how to obtain such assistance are outlined in the "Instructions to Accompany Application for Grant Information needed by Title I authorities falls into three categories:

1) the number and types of positions to be filled for the purpose of carrying out the planning project

2) the proposed planning budget

3) a description of the proposed planning project and the reasons why planning funds are necessary

RELEVANT PUBLICATIONS

The following publications have been selected because they are particularly appropriate to the construction of reading-improvement-through-the-arts grant proposal and the designing of an arts/reading curriculum. There are many other worthwhile books and resource materials, of course, that a planning team would find of interest and value. Recent bibliographies, such as "A Selected Bibliography of Humanities and Arts Education Books for New York State Elementary Schools (K-8)" available from the Division of Humanities and Arts Education, New York State Education Department,or the bibliography contained in Clarence Bunch's "Art Education: An Information Guide," Gale Research, Booktower, Detroit, Michigan, both released in 1978, can also be of invaluable assistance in locating needed information.

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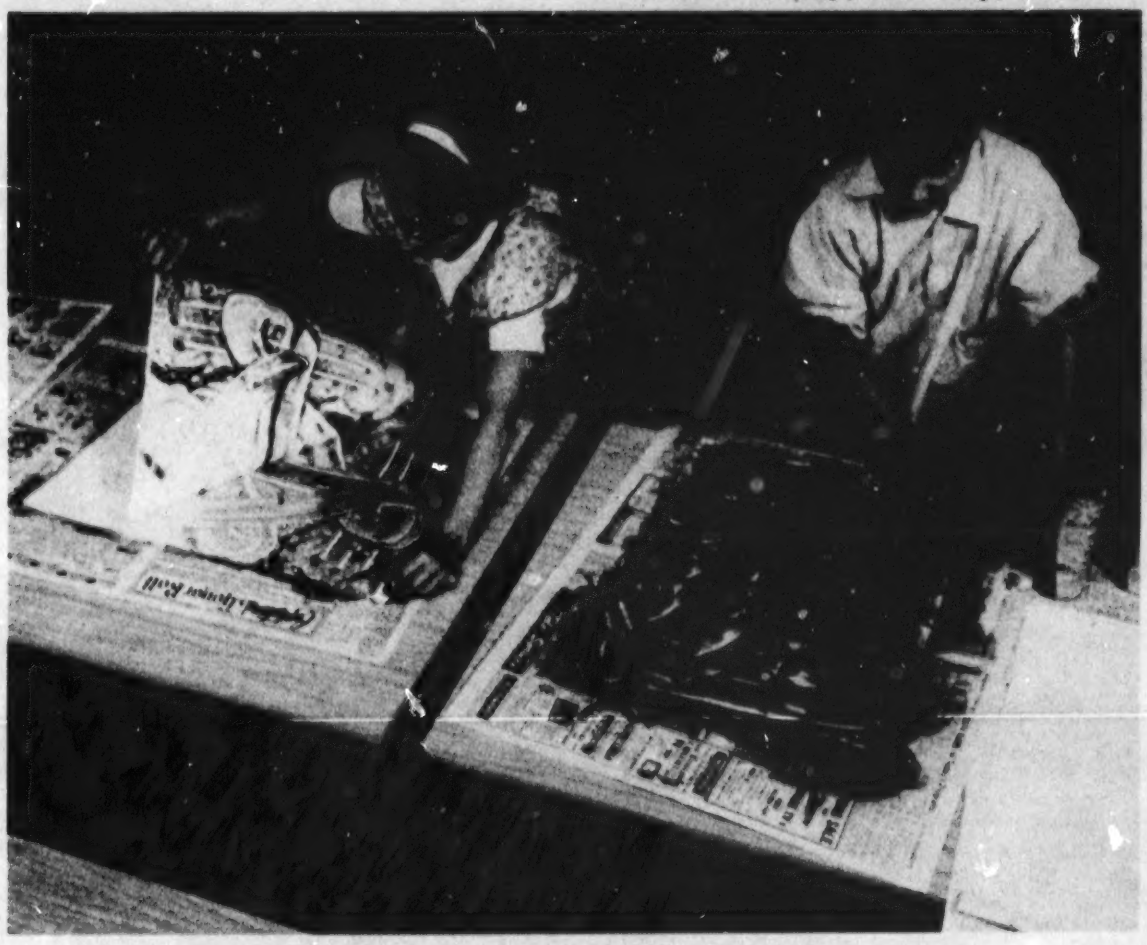

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